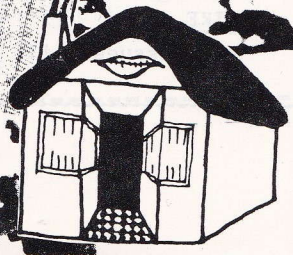


Back Bay Stomp 53

February 1986



BEACH BOYS STOMP - Feb '86

22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('Our Team')

EDITOR:
Michael Grant

CONTRIBUTING EDITORS:
Chris White
Andrew G Doe (AGD)

TYPIST:
Pip White

INFORMATION OFFICER:
Trevor Childs
86 Woodside Road
Tonbridge
Kent

TREASURER:
Roy Gudge

PRESIDENT:
Andrew Bainborough

COVER ART:
Nick Guy

SUBSCRIPTION RATES:
(per six issues)

United Kingdom £4
Europe/USA £7*
Australasia/Far East £8*
*includes Air Mail

All IMO's, postal orders and cheques to be made payable to BEACH BOYS STOMP and sent to STOMP address please.

OVERSEAS RENEWALS

PLEASE make your payments in POUNDS STERLING and preferably by International Money Order.

No material may be reproduced in whole or in part without written permission.

© Beach Boys Stomp 1986

Happy 45th birthday to Mike Love on the 15th March. I wonder if Mike thought he'd still be singing "Be True To Your School" on the stage into his mid 40s.

As soon as we get any news of this silver year's plans we will let you know.

MIKE

Back issues still available: 51 & 52 at £1.00 each.

"Editorial"

Firstly, many thanks to everyone who sent Xmas cards and greetings to STOMP, all very much appreciated. Still no concrete plans for the 25th anniversary although rumour has it they will be touring Australia sometime in February.

In a recent US newspaper article Carl and Brian made some interesting comments - first about the latest album. Brian: "I'm not completely happy with the album, but I think it's a decent album."; Carl: "In all honesty, it's a real minor success". The article also said Carl Wilson sees the sun setting after a quarter century of endless summer and surf. "I don't want to say anything to put a damper on anything, but I just kinda have a feel for it. The 25th year that's quite a long time." We shall see.

Brian recently spent an evening away from 24-hour psychiatric care for the first time in 2. years when he and Carl went out to dinner and had a great time. Brian really enjoyed being unchaperoned.

After "Passing Friend" in the UK and "She Believes In Love" in the US no further singles have been released from the Beach Boys' 1985 album. It's easy to be wise afterwards but most fans felt "California Calling" in the US and "She Believes In Love Again" in the UK should have been the second singles from the album. One thing's for sure, without airplay it doesn't matter what's released, it won't be a hit.

Thanks for all the poll entries and recollections of your early days as fans, keep the letters coming please.

ALBUM REVIEWS

THE BEACH BOYS - at the CBS Convention live - BR 1977. Double Album.

SIDE ONE: California Girls, Darlin', Sloop John B, Little Deuce Coupe, Lady Lynda, In My Room.

SIDE TWO: Airplane, Back Home, Roller Skating Child, Catch A Wave, Be True To Your School, Surfer Girl, Heroes and Villains.

SIDE THREE: Help Me Rhonda, Honkin' Down The Highway, Wouldn't It Be Nice, I Get Around, Good Vibrations, Surfin USA

SIDE FOUR: Their Hearts Were Full Of Spring, Barbara Ann, Rock N' Roll Music, Fun Fun Fun. Recorded 30 July 1977 in London, England.

A new piece of vinyl from the Beach Boys is always cause for celebration even if, as in this case, it is a bootleg and therefore of dubious quality in most cases. While this was certainly not their best performance live, it has a special place in the collections of most Beach Boys fans. This is partly because it was recorded here in England, and partly because it was done at the time when Brian made his initial comeback. The CBS Convention is an annual event promoting CBS internationally and the Beach Boys were the main guests because they had at that time just signed to Caribou, a CBS label.

It is also a special record because it contains some tracks which have not appeared before on live albums, notably 'Honkin' Down The Highway', 'Airplane', 'Back Home' and 'Roller Skating Child'; also 'Lady Lynda' with a completely different intro to the usual, and which at the time had not been released. Particularly special is the rendition of 'Their Hearts Were Full Of Spring' which showed, despite a little raggedness, that those beautiful harmonies were still going strong and that, best of all, Brian was well and truly back.

While there will be a large number of the tracks already in your collection, what does come across on this boot is the beautiful atmosphere that prevailed that evening and which transcends all the bum notes and sloppy timing and makes this still a very enjoyable collection; (Brian singing "Back Home" is worth the price of the package alone apart from all the other goodies.) Definitely recommended.

LYNDA MORRISON

THE BEACH BOYS - Live at the CBS convention is, so far as I know the whole concert played at the Grosvenor House Hotel in July 1977 to all those 'Music Biz' folk most of whom wouldn't know the difference between 20 GOLDEN GREATS and PET SOUNDS.

However, this is a very adequate record of the events, some of the songs here are unlikely to be sung again on these shores, Airplane, Back Home, Roller Skating Child, and Honkin' Down The Highway being once only performances in the UK. The rest you've all heard a thousand times before, although an early "Lady Lynda" and an infrequent "Their Hearts Were Full Of Spring" also crop up. The sound quality of this double album is much more consistent than that on SURF'S DOWN; it's not a mixing desk job though, just a well positioned external mike. The Boys themselves sound on good form and considering the phase of Brian's life then his performance is pretty remarkable. To sum up, this is a good historical document and well worth owning if you're into bootlegs.

NICK GUY

Reviews

SURF'S DOWN - The Beach Boys. RB 0011 Running Bear Records.

SIDE ONE: 1972 interview (with Al Jardine & Mike Love), Heroes & Villains, Sloop John B, Surf's Up, Student Demonstration Time (recorded live at Grand Gala Du Disque 1972 in Holland).

SIDE TWO: I've Got A Friend (Dennis Wilson recorded live Spring 1972), Graduation Day (live 1984 on the Joan Rivers Tonight show - incorrectly listed on the sleeve as 1977 Carter's inauguration), Their Hearts Were Full Of Spring (live January 1985 at Reagan's inauguration), East Meets West (Frankie Valli & The Beach Boys), We Got Love (deleted song from the Holland LP, only available on some of the first German releases).

SURF'S DOWN contains various bits of live material and a couple of hard to find studio tracks. Side 1 opens with an interview from 1972 that tells you nothing about the group or gives any insight into the live tracks to come which is what I'd expected; all you get is a dig at the Chinese and a bit of humming. The following four tracks that make up Side one are "Grand gala du disque" a 1972 Dutch recording. Although the quality undulates throughout a live Surf's Up is worth having and is pretty damn good. Side 2 has the unreleased Dennis track "I've Got A Friend" to start; it's a bit fuzzy and you have to listen hard but this is good stuff (let's hope Radio Luxembourg repeats this whole concert one day). Graduation Day (duff liner notes here) is from 1984 on the "Tonight Show" as seen on video at the convention, not quite so good without the visuals. On the other hand "Their Hearts Were Full Of Spring" is really excellent. To finish up are "East Meets West" and "We Got Love" both OK, but strange that the sound levels vary as they do.

All in all this album is quite nice but just lacks the one gem of a track to make it completely worthwhile.

NICK GUY

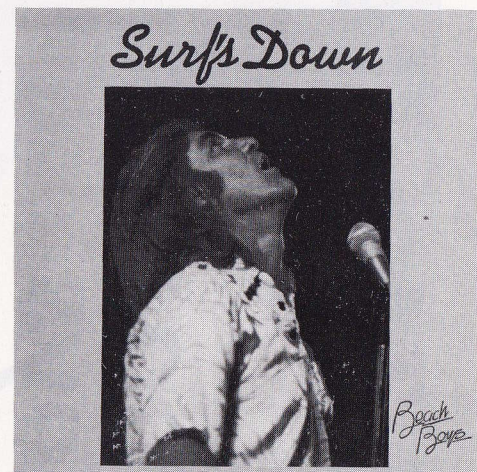
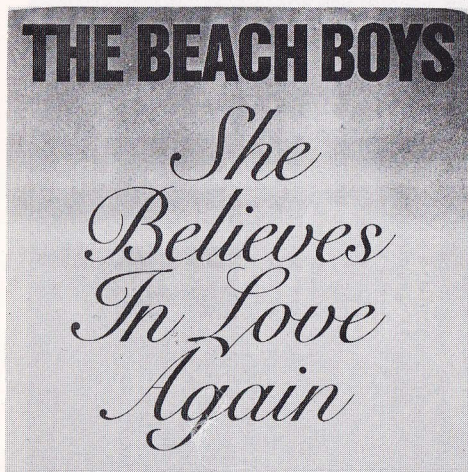
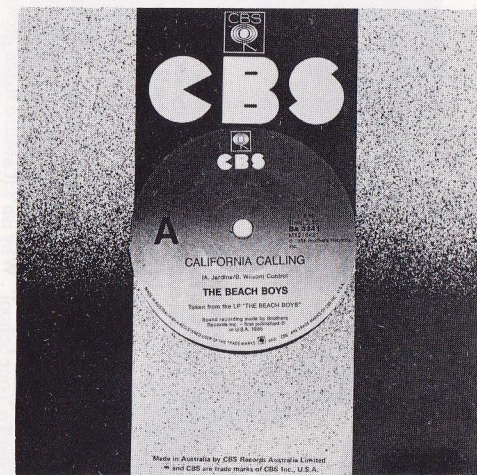
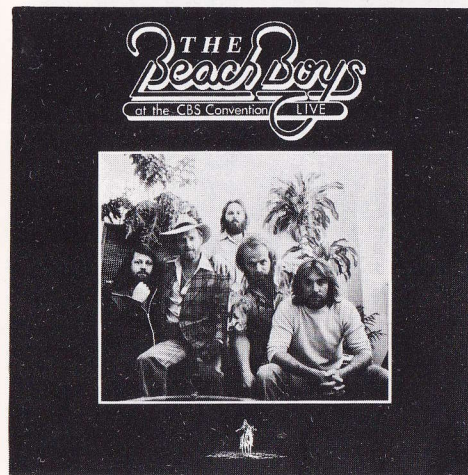
OLIVIA NEWTON JOHN - "You Were Great, How Was I"

Duet with Carl Wilson. Written by John Farrar (who also produced it) and Tom Snow (who plays synthesizers on it). Other notable musicians are Lee Ritenour (guitar) and Tom Scott (Saxophones). LP SOUL KISS MCA-6151 (US), MERH 77 (UK) - to be released in UK 21st February.

Firstly forget the review in the Mirror awhile back about a steamy duet, (whoever thinks this is steamy hasn't lived). It's just a nice ballad about two ex-lovers remembering and regretting the break-up, the final three lines of the chorus being "Now it's too late, Love, You were great, How was I." Carl opens the singing for the first half of a two part first verse then Olivia sings her part before both come in on the chorus. Olivia handles the short second verse and throughout her vocals are given the edge volume wise in the mix. (At least Carl's voice can be heard clearly, not like a certain Julio track with the group). What makes this track so listenable to me, however, are the beautiful harmonies throughout featuring Carl and Christopher Cross.

Hopefully it will be released as a single, so you won't have to purchase the LP. Mind you, I don't think the fellas will object to the sleeve of this Album!!

TREVOR



The Beach Boys

Good old Boys

The Beach Boys CBS Convention

FOR SOME people, going to see the Beach Boys has something of the mystical element of worship-at-a-shrine, and I'm one of 'em. The Beatles never induced the same devotion, nor the Rolling Stones. And the fact that the B.B.'s continue to *progress* and the fact that 'Love You's is as exhilarating as 'Pet Sounds' just confirms my passion.

Very few people at the CBS Convention *understood*. Know what I mean? There were all these sales execs from Idaho with pudgy fingers and alcohol highs, and they stood up (some of 'em), when they were told to ... the fact that they stood up at all is an indication of how great the Beach Boys were, despite nil initial feedback.

O.K. the band hadn't played for five months, and had only had a week's rehearsal. They played for an hour and a half and it's true that it took off kinda slow, the vocals weren't spot on, and the pace lagged. But everything was always gonna be alright, (don't worry baby ...), especially with Brian (serious look on his face, impossibly slenderised, rigid behind the keyboards), back and singing. Nasty moment near the

end of the set, when Mike Love playfully pushed the piano. Brian stood up, shaking with anger, and was soothed by roadies; meanwhile, Love scurried offstage as quick as he could. At the end of the set, Brian looked at Mike with real venom, before collecting himself and awarding the audience the proper valedictory salute.

This is (some of) what they played: 'Heroes & Villains', 'Roller Skating Child', and 'Honkin' Down The Highway', from 'Love You', (Mike Love's comments — "the album Warner Brothers didn't shop" — went down a storm with the CBS execs,) and many, many Golden Old 'uns ... 'Surfer Girl', 'Fun, Fun, Fun', 'In My Room', 'Surfin' USA', 'Be True To Your School'. Why isn't it absurd to see grown men, losing their hair, singing 'Be True To Your School'?

Because of a certain conviction, a feeling of rightness that comes from the way the classic unities of time, place and action (in the California Sun) gave birth to a band that's also fully operational as a myth.

Also, the music was incredible. Brian played some solid bass, Dennis drummed with an endearing California primitive simplicity few would dare, jazz saxophonist Charles Lloyd, looked like a cross between a guru and a wizard, and did cast spells. After a so-so acapella encore the band did more and more, including 'Rock & Roll Music' as found on '15 Big Ones'.

Confession, I forget the exact order of the songs, in fact I forget all kinds of details about that night's music. What I'll *always* remember is the intense joy of singing along to 'Good Vibrations' — **Vivien**

Goldman

P.S. for once, to say everybody was there means *everybody* was there. Representatives of every facet of 'good ol' rock & roll including Mick Jagger, the Clash, Ronnie Wood, Jeff Beck, James Taylor, Little Feat, Wings, John Lennon, Terry Melicher, Chris Thomas (currently working with the Sex Pistols,) and Joe Boyd.



Photo's courtesy The Les Chan Collection.

THE BRIAN WILSON INTERVIEW

On 7th June this year Brian Wilson recorded an interview for Western One Radio Programmes in the USA. No other details are available at present, even the identity of the interviewer is unknown, but what follows is a fascinating glimpse into Brian's world from his earliest years up to the recording of the last album. It is a lengthy piece and therefore will be continued in future issues of STOMP.

It has to be said that during the conversation Brian does not sound at his best; his speech is slurred, some straightforward questions are not understood and he sometimes shoots off at a tangent. But this is Brian - his thoughts, his fears, his work - in short, essential reading for any fan.

-oOo-

INTERVIEWER: OK Brian, why don't we start from the very beginning. You started music very very early.

BRIAN: Well yeah, lemme see. I started 19..., you mean the Beach Boys or before ...

INT: You personally...

BRI: 7 or 8 years old.

INT: Doing what?

BRI: Playing the piano, learning how to play the piano. And organ that my mom and dad bought. They were very musical too, my mom and dad. I learned a lot about just chords from the Four Freshmen's music and I learned how to play it on a piano and I learned from Chuck Berry - you know I was influenced. I eventually got into being able to make records that were our own style but were influenced by others; it turned out our own sound,

INT: So you pretty much taught yourself then?

BRI: Yeah, I taught myself how to make music.

INT: There are so many people who pick up an instrument and they can't do it; did you have a natural talent d'you think?

BRI: Yeah, I just had a determination and a stiff upper lip about it and I figured out when it's my turn I will have a good turn, you know.

INT: What did you do, did you just go and fiddle around during the day?

BRI: Well it depended on my mood, you know. A lot of times at night. I prefer working at night and after school I would play a bit too.

INT: And when did you and your brothers start performing together?

BRI: We started in 1962.

INT: No, I mean in the family, wasn't it before then?

BRI: Oh, about 1959.

INT: And why, was it at family outings?

BRI: No, I was showing, teaching harmony parts to the rest of my family and we sang together, you know like a choir.

INT: Did you expect at all for music to be a career or a life at that point?

BRI: No I really didn't, at that point I had no idea that we would ever have a career but I knew that we had some kind of talent for music, I knew that. But I didn't really know what was going to happen with it.

INT: So you say you were heavily influenced by the Four Freshmen trying to duplicate that sound.

BRI: Heavily influenced by the Four Freshmen, yeah. But I like their sound so much because it was so creative, such a creative inventive sound that I couldn't help but learn a little bit about it. I wanted to study it and I studied it very carefully you know and I learned it. The intricate sounds they made were amazing, just totally amazing.

INT: You must have listened to the Hi Los as well.

BRI: Oh yeah, but they didn't get like the Freshmen. The Hi Los were probably more complex as far as vocal arrangements but the Four Freshmen's arrangements were more modern.

INT: When you started to sing with your brothers were you singing mostly your songs or were you singing other peoples songs?

BRI: I was singing other peoples tunes and ours, both.

INT: What kind of, I think of early you know ... Beach Boys singing what - was it Four Freshmen type stuff?

BRI: Well, yeah, we were doing Four Freshmen kind of things, and Chuck Berry kind of things at the time. And then we slowly, by about March or April 1962 started to get into our own sound. By then, we could all play instruments pretty good. You see we'd just started learning how to play... November 1961.

INT: Didn't you already have a record by that point when you started to learn to play the instruments?

BRI: Right after we did, yeah, we made a record called "Surfin'". It just took off in California, it went up to No. 3 in California... in Los Angeles.

INT: How did you get involved in this whole surfing thing, now you didn't yourself.....

BRI: Well, I just got involved, I mean, it was sort of a challenge to me to make a good record like everybody else was making in those days you know. So I was just challenged and I'd sit at the piano and I'd arrange and I'd have it all planned out before I'd go into a studio. I did nothing spontaneously in the studio. I beleive it's better to get yourself together before you go in and go in with what you know you got - it's a very simple process.

INT: But the getting it together, I mean that took quite a bit of time didn't it? Was that mostly by yourself?

BRI: Yeah, oh yeah. I took the whole load on for quite a while. It was quite an adventure... quite an adventure.

INT: And how would you write?

BRI: How? Oh juices that flowed through my body. I had juices flowing... I just got on my horse and rode. I mean I just took off into space with music, I just loved it..., it just hit in the right spot y'know.

INT: Would you hear sounds in your head.

BRI: Oh yeah, sure, I'd hear melodies and I'd hear rhythms and everything all that kind of stuff in my head, yeah, I had a habit of humming old songs in my head hearing how the record sounded. I have good tone recall. My tone recall is excellent, you know.

INT: But would you physically write them down or.....

BRI: Well, let's see now, I'd... (mumbles to himself) physically write them down...?

INT: Because you have never studied, you didn't really study.

BRI: No, it was all memory, And then finally what happened was I got so confident in our voices, I thought they sounded so good I thought we tried extra little goodies to see what we could do you know. And it turned out that our experiment was successful, you know, in experimenting with music.

INT: You would just sit there and come up with something.

BRI: Yes.

INT: Was this like an everyday thing, would you sit down every morning and write a song?

BRI: No. No, not every day, it was just once a week. Maybe.

INT: When the spirit moved you or were you able to just....

BRI: When I would run to the piano on instinct, that's when I would do it.

INT: That must have been quite a satisfaction for you when it happened.

BRI: It was, it was more than a satisfaction it was an achievement, it was an achievement in music. Which I was proud of you know.... by 1963 we were ready to get going.

INT: I was not even talking so much about when the career happened it was just that idea of finishing a song and being about to sit back and listen to it.

BRI: Yeah, yeah, I think that did, that's right, you are right.

INT: It must have been a big emotional outlet... you were still a young man at this time.

BRI: 20, 21, 19 somewhere around there.

INT: You worked with other people in the band writing songs...

BRI: Yeah.

INT: But the real core ideas came from yoruself.

BRI: Yes, yes they did.

INT: The music seems to have been your whole life really.

BRI: Yeah, just about my whole life is music I would say so, yeah, it is my whole life.

INT: The interesting thing is that you talk about yourself as if... I have this picture of somebody spending all their time by a piano, indoors and just kind of absorbed in themselves.

BRI: Well I was kind of in my own little world; it's more like - I didn't like anybody in my school. I had a couple of friends but most of the people were too aggressive and too kind of like... I don't know, how do you describe you know like a teenager you go through your change of life. I went through a real insecure period at high school and I didn't talk to very many people and everything so I had it rough. Yeah, it was rough. What was the question?

INT: The music, the music was an outlet for you?

BRI: Oh yeah, yeah it was.

INT: Just you and your piano.

BRI: Yeah, or my organ, I love organ, Oh I love an organ, organs are great.

INT: What kind of organ was it?

BRI: It was a Hammond B3.

INT: Is that an electric...

BRI: Yeah, it has a Leslie speaker, this thing spins round and goes Pssshooo... and the sound goes Whooooooooooooo, that's what makes the organ sound like that, a waver... it spins the sound around. I love experimenting on organs, they're great.

INT: So you did that as a team and then you and your brothers started performing together, how did you feel about going on stage? You sound like you were pretty shy.

BRI: By that time I had got over it, I was over it, I was kind of. By the time we got started I was kind of gung ho into it I was so thrilled the Beach Boys were going, getting somewhere that I couldn't even believe it you know, it was like a thrill, you know. And I was just a kid, what was I, 20, 19?

INT: When you got your first hit how did that feel?

BRI: Well, my girlfriend, her family called, they had a thing on the radio, you know a record called "Surfin'" by the Beach Boys? You remember "Surfin'?"

INT: The very first record.

BRI: That was just a local record, we only had it distributed on a local in LA and they played it one Sunday; they had six songs that the people would call in and vote on, what's your favourite song of the week and whatever song won got played all the time for a week. And "Surfin'" won on that little deal. And then we had "Surfin' Safari" and then... I don't know, we had a lot of different kinds.

INT: Remember the first time you heard one of your records on the radio, that must have been....

BRI: Yeah, that was a thrill; let me see, when I heard "Surfin'" my heart started beating and I couldn't believe it, it was really a thrill.

INT: That was local, and then came I guess the first really big one "Surfin' USA".

BRI: Well that was our first big one. Mike Love's voice of course sounds great, you know, commercial sound.

INT: But the music wasn't yours it was "Sweet Little Sixteen".

BRI: The music... (laughs) I don't know what to say, it was just a synthesis of the different kinds of music there were going on at that time that. It was hard getting started, you know my dad was a kind of slave driver you know. We didn't even have anybody to set up our amps, we would have to do it ourselves. So it was kind of embarrassing. But we did it.

INT: And did you enjoy these early gigs onstage?

BRI: Umm, yeah, they were hard though 'cos I was nervous, God was I nervous. When we did the Ed Sullivan show I was so nervous I was going like this, shaking, my lips started shaking. You know. And I couldn't believe, I could sing but I could barely stand though; I could't believe how nervous I was.

INT: Did that ever go away?

BRI: Oh yeah, that went away.

INT: You did perform for a couple of years and then you decided not to go out on the road.

BRI: Well... (long pause) say that again.

INT: You did perform with the band for a couple of years and then I read that you decided not to perform.

BRI: Oh, in 1965?

INT: Yeah.

BRI: I took acid and some stupid drugs and got up and I got so creative in my head that I decided that going on tour was a bad thing because it was keeping me from being home and creating the things that I felt like I could do. So I explained to the guys that I had to stay home and write songs for them and couldn't go touring for a while you know. And I had a lot of resistance, Mike got really upset. A couple of the guys were crying about it and we just had a whole big discussion one night and I won, I got my way you know. They got, who was it, Glen Cambell, did he replace me? Well, Glen Cambell came in and did a thing and I just, heck I don't know what I did, I just sat back and wrote songs, but I wrote a lot of big records that way though. Not touring.

INT: But the first big ones you wrote, you wrote at the time you were touring, I am thinking of "Surfin' USA", "California Girls", "Fun, Fun, Fun". Where did the inspiration for those come from? I mean lyrically they seem to express a happiness and a simplicity of youth that you, as a teenager, didn't seem to have yourself.

BRI: Yeah, I got ballsy all of a sudden, I don't know what happened, something happened... what do you think happened?



Photo by Harry Langton Los Angeles © 1985

INT: I don't know, maybe you were having a lot of fun... there was a tremendous amount of optimism in your music.

BRI: Yeah, it's 'up' stuff. I had it in me; The first part of our career I just kind of was like scared you know. That's all it was, I was scared. And when you are scared it's not as easy to function. And it was sort of scary getting going but after about a year I got really into it. Let's see, what's a good record... look we have had some songs on our albums that really get going that have a lot of power to them showing that I can really get it on but most of our singles were just kind of like Mike Love, you know, and (short burst of falsetto) eeeeeooooo you know.

INT: Are you saying you didn't like those that much?

BRI: I like the album stuff we did yeah, the singles were OK, but I like our albums.

INT: How did you learn to use the studio 'cos Carl told me that you were the studio guy.

BRI: I had a friend, Gary was a really nice guy, he took me to a studio and he showed me all about how to record. He taught me, he showed me the whole bit, you know all these knobs, you know how complex it is, you go "what the hell I could never learn all that". Well he just showed me some of the simple things like echo, this knob here turns the echo, if you want something you go ooooo you just turn the echo knob on for that cut or that sound. He taught me a thing called dual track where you sing a song once and then you'd go ahead and sing it again with your first voice so the record is two of you on it instead of one. And that makes a real good sound.

INT: That was new in those days the multi-tracking.

BRI: Yep.

INT: Did you use that much on the Beach Boys records, or was that all of you singing together, the truth...

BRI: Aaah, all of us, Mike too, specially Mike. That's called multing actually, mult recording.

INT: So those records back there were actually the Beach Boys times two?

BRI: Yeah, that's really what it was, not the tracks, not the back up music but the voices. A lot of people did that.

INT: You kind of became the studio leader of the group.

BRI: In a sense, yeah.

INT: ... and you produced

BRI: My dad was too though, he was kind of the leader. He was our producer but I learned, he and I learned from this guy how to record, this friend of ours, we were grateful for that.

INT: You know you got really famous and you got really rich really quick.

BRI: Right.

INT: Some people say that's really tough.

BRI: Also it's a charge, to keep famous it's a charge ... it's a big price you pay for it, it's all too hard to explain really. My father taught me if you are going to do a project go all the way with it you know. In other words don't go halfway and fluke out you know. We sort of dove in in 1962 and we haven't even come up yet. We just stayed down. (Laughs) We dove right into it - like diving into the ocean. It's still that way, we are still on the ball you know. Thanks to our good friends like Nancy and Sandy who get everything going for us, maybe some day everything will start rolling.

INT: PET SOUNDS: I'd like to...

BRI: Oh yeah, that's our love album.

INT: You had been writing a lot of singles and as you say they paid the rent, and they were OK, but, but I hear in you that maybe your heart was in the more complex music.

BRI: How do you mean?

INT: Well, it's, what I thought I heard you say ...

BRI: Are you saying that we were really complex?

INT: No. I was saying that what you preferred was being able to stretch out a bit more. Why was PET SOUNDS so different, had you just decided not to make any singles, or...

BRI: PET SOUNDS came out ... you ever hear RUBBER SOUL?. Phew! God, did that blow me out, I said I am going to make a better album than that. This will be the greatest album ever, that was my attitude you know. And I went in and did it. It took me four months. Solid work all the time. We'd make a take, we'd throw it out we would try another thing, we would try this, we would try that and finally we would get it you know. It was really hard.

INT: Musically it was a growth.

BRI: Yes, it was a step forward, it was a step up.

INT: Was it fun or just a lot of hard work?

BRI: Nah, it was more of a chore at that time because my head was into not really ego as much as just an inner talent that wants to come out, something that just wants to be, it wants to come out, you know. It was a head trip to go through, I wrote with a friend of mine, Tony Asher, he was great with lyrics, real good lyrics. "God Only Knows" was on PET SOUNDS wasn't it?

INT: Yeah.

BRI: That was a sweet album that's more of a sweeter higher voice type album, that was a pretty nice album. I think it's Paul McCartney's favourite album.

INT: Yeah. "Wouldn't It Be Nice" was on that

BRI: Oh yeah, right yeah.

INT: Do you remember writing that?

BRI: Yeah, I remember when I was outside of a studio. I walked out of a studio and there was this honky tonk piano in the hallway and I was

playing along and all of a sudden I created a chord pattern on this piano and I went home and finished it. We made a song out of it.

INT: So you never were a calculated writer.

BRI: Yup (?)

INT: I mean there's people who can say "OK I'm going to sit down and write five songs..."

BRI: (Gee, that's a funny looking mike.)

INT: Of those early songs did you have any particular favourites, I am talking about before PET SOUNDS.

BRI: Oh, I don't know, I think "California Girls" is one of my favourites, I like the introduction of it, the sound of the guitars and everything. I thought that sounded good.

INT: You must have been inspired by the beach to write that.

BRI: I don't know, I never wrote a song about a girl that I loved, never. I never did. All those girl songs like "Rhonda" and "Wendy" weren't about anybody.

INT: (Incredulously) There was no Rhonda?!

BRI: No Rhonda, no Wendy - what else, lemme think, lemme see. Nancy... reckon I could write a song about Nancy? (laughs)

INT: Did you ever write from your own personal experience or was it all kind of like a dream world.

BRI: Oh wow, that's a heavy scene... question. Now you'll have to say that again. God, I wasn't ready for that.

INT: Well, you say you weren't writing about girls that you knew...

BRI: Yeah right. On "Caroline No" there was no Caroline. Yeah, go ahead

INT: Well I guess what I was going to say, was this whole creation of Surfin' USA and the California girls, was this all Brian Wilson's imagination, was it another world in your...

BRI: Yeah it was, it was definitely somewhere in my head.

THE BRIAN WILSON INTERVIEW

Part Two - next issue.



ALAN CHARLES JARDINE

Born: 3rd September 1942, Lima, Ohio
Height: 5'4"
Eyes: Blue
Hair: Blond

Son of Don & Virginia Jardine, brother of Neal, the 'gentleman from Monterey' occupies a unique position within the Beach Boys in that he's the only member born out of state.

Al's parents moved out to California when he was quite young, and thus he was able to attend Hawthorne High at the same time as Brian. According to BB legend, their first serious meeting occurred in hospital following a football game during which quarterback Wilson called one play and proceeded to execute another, the result being a broken leg for running back Jardine. A mutual love of music cemented the bond and Alan, who already had a folk group of his own, was asked by Brian to join the embryonic Beach Boys.

Even back in those days, Alan was a better musician - on the band's own admission - than all bar Carl, though Brian was coming up fast: as well as acoustic guitar, he'd had tuition in clarinet and double bass, which was the instrument he handled on "Surfin'". However, following that single's release, his parents decided he'd do better as a dentist and so he headed back east, to be replaced by a friend of Carl's, David Marks.

Within a year, however, Alan was back in the band, initially as Brian's touring stand in - thus playing alongside Marks - and finally as a fully fledged BB, ousting the unfortunate Marks from the rhythm guitar slot.

Early in 1964, 4th February to be exact, Alan married Lynda, who'd moved from North Dakota some seven years earlier, and set up house at Manhattan Beach for two years before moving some 200 miles up the coast to Big Sur on the Monterey peninsular. In the late seventies the family Jardine - which now included Matthew (1966) and Adam (1970) - moved once more to the Carmel valley. During this time Alan developed a parallel career, breeding Arabian stallions, to such effect that one of his animals was sold in 1979 for over \$250,000.

In all the articles on the Beach Boys Alan is the one member seldom, if ever, mentioned. Bruce once said of him, "he is just a very nice guy, a supremely nice man", and on the whole that seems to be the way the story goes. The one obvious hiccup in Alan's smooth life was when his marriage, the longest surviving in the group, ended in divorce in 1982. He has since re-married, to Mari Ann Helmandollar, March 24th 1984.

Compared with the other band members, Alan's compositional talents have been sparingly doled out, but in "California", "Lady Lynda" and "All This Is That", he has come up with a handful of gems. Alan has, however, always been valued for his vocal ability, and his strong, richly textured voice is as much a part of the Beach Boys as Mike's bass or Brian's falsetto - listen to his fine leads on "Help Me Rhonda", "Cottonfeilds" and "Then I Kissed Her". He also does a nice line in reactivating rock classics: witness "Peggy Sue", "School Day" or "Come Go With Me".

There's not too much more to tell about Alan beyond noting that though once the staunchest advocate of TM in the band after Mike, and a fully qualified instructor, the late seventies saw an apparent lessening of his devotion - at any rate, he never talks about it now. To quote Bruce again, "he always keeps his head". That was in 1967 but, with one or two very minor deviations along the way, it seems to be just as true today.

PENNIE WOODHEAD

Poll Results

Based on ten points for each 1st placing down to one point for the tenth placing. ('=' denotes equal position/points.)

	POINTS	PREVIOUS POLL	
		POS.	POINTS
1. Surf's Up	312	1	213
2. Don't Worry Baby	237	3	142
3. Good Vibrations	201	2	212
4. Please Let Me Wonder	194	= 9	86
5. Caroline No	165	8	87
6. God Only Knows	160	4	138
7. I Just Wasn't Made For These Times	120	= 19	48
8. 'Til I Die	114	7	88
9. Wouldn't It Be Nice	108	13	63
10. Heroes & Villains	100	= 9	86
11. Breakaway	90	= 19	48
12. I Get Around	89	= 17	49
13. Good Timin'	86	5	94
14. This Whole World	84	16	54
15. Forever	74	=135	1
16. Warmth Of The Sun	67	= 17	49
= 17. California Girls	62	6	92
= 17. You Still Believe In Me	62	11	73
19. Let Him Run Wild	59	= 28	33
= 20. Cabinessence	57	= 37	26
= 20. The Trader	57	15	56
22. Help Me Rhonda	55	12	71
23. I Can Hear Music	53	= 31	31
24. Sail On Sailor	48	= 53	17
25. Disney Girls	47	= 31	31
= 26. Do It Again	46	= 37	26
= 26. Marcella	46	= 46	21
28. Fun Fun Fun	44	22	43
29. All I Wanna Do	42	= 79	8
= 30. Surfer Girl	40	= 24	39
= 30. Feel Flows	40	= 48	20
32. That's Not Me	39	-	-
= 33. In My Room	38	= 35	27
= 33. Little Girl I Once Knew	38	= 38	25
35. Here Today	37	= 84	7
= 36. All This Is That	36	= 35	27
= 36. Kiss Me Baby	36	42	23
= 38. Cool Cool Water	35	= 26	36
= 38. When I Grow Up	35	= 43	22
40. Our Sweet Love	33	= 31	31
41. I'm Waiting For The Day	32	= 70	10
42. Let The Wind Blow	31	-	-
43. Don't Talk (Put Your Head On My Shoulder)	29	= 92	6
= 44. Where I Belong	28	-	-
= 44. Vegetables	28	= 48	20
= 46. I Know There's An Answer	27	= 28	33
= 46. Lady Lynda	27	14	57
= 46. Time To Get Alone	27	= 43	22
49. California Calling	26	-	-
50. She Knows Me Too Well	24	21	44
51. Cuddle Up	23	=123	2
= 52. Darlin'	21	= 70	10
= 52. Surfer Moon	21	=100	5
= 52. Your Summer Dream	21	=116	3
55. Long Promised Road	19	30	32
= 56. She Believes In Love Again	18	-	-
= 56. Sloop John B	18	= 24	39

	POINTS	PREVIOUS POLL	
		POS.	POINTS
= 58. Add Some Music	17	= 39	25
= 58. In The Back Of My Mind	17	-	-
= 58. All Summer Long	17	23	41
= 58. Little Honda	17	= 92	6
62. When A Man Needs A Woman	16	-	-
= 63. East Meets West	15	-	-
= 63. Goin' On	15	= 39	25
= 63. Little Pad	15	-	-
= 63. Wonderful	15	= 56	15
= 67. Do You Wanna Dance	14	=123	2
= 67. Celebrate The News	14	= 46	21
= 67. Full Sail	14	= 43	22
= 67. Merry Christmas Baby	14	-	-
= 71. Just Once In My Life	13	=110	4
= 71. Then I Kissed Her	13	= 48	20
= 73. Country Air	12	-	-
= 73. Don't Back Down	12	=116	3
= 73. Friends	12	= 84	7
= 73. It's About Time	12	=123	2
= 73. Only With You	12	= 70	10
= 73. Wake The World	12	=116	3

Thanks to all who entered the Poll. The number of entries was down on the Beach Boys 1985 LP Poll so we've yet to get a true reflection of Beach Boys STOMP subscribers' favourite songs. Maybe next time every single subscriber will enter. That will probably be after we get another album of new material.

NOTES RE BEACH BOYS TOP 10

Oddly enough, there's a certain logic to my choice, even if it's only in my own head. "I Get Around" was the first big hit in Britain, and came out just as my older daughter was arriving, which is obviously a reason to remember it. "Fun Fun Fun" was the first by the Fab Five which totally attracted me, largely for its Chuck Berryesque intro and those emotive words about women in T-Birds, which seemed very romantic to a late teenager. (I also like Walter Egan's "Blonde in the Blue T-Bird" for similar reasons, although that's much more recent...)

"God Only Knows" I've adored since I first heard it (by Tony Rivers & The Castaways, I seem to recall). It remains sublime for me in its gorgeous simplicity, and it's still probably my overall favourite if I had to choose just one track - you'll probably gather that the order of my list can and does change from time to time, but it was number three on the day I thought about the list. "When I Grow Up" captures for me the glorious innocence of my early twenties, which means that you can work out more or less how old (or young) I am... "Wouldn't It Be Nice" is in the list for the same sort of reasons as "When I Grow Up", and it meant a lot to me to know that someone like Brian W. felt similarly at the time, although I have to say that his marriage was probably as disastrous as mine.

"East Meets West" was the answer to a maiden's prayer although I don't make much of a maiden! As Mike, Andrew & Co. told me what news there was since the last LP (KEEPING THE SUMMER ALIVE), I wondered more than a few times if it was all over, if it really mattered, etc., etc. But when I heard that another of my heroes, the wonderful F. Valli, had finally got the summit meeting together, a spark of hope returned - the record itself was even better than I'd dared to hope, and it still sounds great. Why wasn't there more of this stuff on the new album?

"Johnny Carson" is my choice from LOVE YOU, which I still feel is the most complete album the group have ever made - that is, with a smaller number of stiffies than any other, although "Ding Dang" takes a lot of beating in the dumb category, and would definitely be in my bottom three BB tracks of all time. "Carson" contained some superb, if brief, harmonies on the fade, and I'll never forget them.

"The Little Girl" just appealed to me, although I can't really come up with why. "Here Today" is the third track from PET SOUNDS on my list - oddly enough, I can't bring to mind any of the others apart from these three, which is possibly more a comment on me than on the quality of the record.

Finally, "Good Vibes" just made sense and still does, although age and cynicism have undoubtedly taken away much of its message, as I struggle through the Exasperating Eighties. Please wake me when it's over...

JOHN TOBLER

..... AND SOME FURTHER COMMENTS

I first heard the 'disco' version of "Here Comes The Night" before hearing the original, and can't help thinking that many people overlook it simply because it was an old song. "Hushabye" has some of the best harmonies you'll ever hear; even though it's not written by the Beach Boys, it gets my No 1 vote. "Marcella" comes from, in my opinion, the most forgettable BB album CARL & THE PASSIONS, and its inclusion is the only reason I ever get it out. "Sail On Sailor" comes from HOLLAND, which would get my vote as the best BB "studio" album (although IN CONCERT would run it pretty close as my most played).

PHIL BUTTON

My top ten 'best favourites ever' actually contains 28 songs and believe me they were difficult enough to choose. I didn't realise that I liked so many different songs at differing times and according to the moods I'm in.

I have included two selections from the GREATEST HITS album (which surprises me) and apart from my choice of "Caroline No" I could have added at least half the contents of PET SOUNDS to my list. Interestingly enough after choosing the tracks I realised all my top ten (apart from the acapella "Our Prayer" and virtually instrumental "Passing By") are sung by Brian or Carl. In addition all bar "I Can Hear Music" are B.W. compositions. "Darlin'" was a record my sister sent me out to buy but I came back with "Heroes & Villains" as they had sold out. Still, not a bad selection for our family's first single.

JOHN SIMPSON

CONCERT REVIEW

Friday 1st Nov 1985. (Extract from Oakland Tribune)
CONCORD PAVILION, OAKLAND, CALIF.

The Beach Boys delivered a well-paced, very professional 23-song concert, beginning and ending with a long string of the old hits, saving the middle for newer songs, enough to make it seem like the band isn't just a nostalgic act.

The group has expanded to 10 pieces for the current tour, with four core members from the original lineup; Youngest Wilson brother, Carl, on guitar and vocals (brother, Dennis, died last year and oldest brother, Brian, didn't perform at this show), singing cousin Mike Love and friends Al Jardine and Bruce Johnston sharing the spotlight.

Love paraded around, doing his whining nasal vocal leads on such Beach Boys fare as "Surfin' Safari" and "California Girls". But it was Carl Wilson singing ballads that had the most emotional impact.

Carl's own "Heaven" dedicated to Dennis, was reminiscent of his beautiful, experimental early '70s work with the band. He also turned in an emotional "God Only Knows", with effective background singing. Seven of the musicians sang at various times during the concert, beefing up the vocals.

Adding to the festive air were five members of the 49ers Gold Rush Cheerleaders going through their choreographed paces during "Be True To Your School" and "Barbara Ann."

ADVERTS

(£1 per ad. maximum 50 words)

● The Beach Boys, David Leaf's definitive biography, is ●
back in print in a new, updated, hardcover edition. For ●
your personally autographed copy, send an International ●
Money Order (US currency only) payable to David Leaf, ●
P.O. Box 1404, Santa Monica, CA 90406 USA. Postpaid ●
price is \$12 for surface delivery; in England and Europe, ●
add \$12 for air mail delivery. Please allow two weeks ●
air mail, three months for surface. In the Far East, ●
add \$16 for air mail service. ●

BEACH BOYS FREAKS UNITED is the official US fan club. For one year's subscription of 4 issues send \$6 or 24 International Reply Coupons (Airmail) \$3 or 12 International Reply Coupons (Surface Mail) to PO Box 842282, Los Angeles, Calif., 90073, U.S.A.

CALIFORNIA MUSIC - 2 Kentwell Avenue, Concord 2137, Australia. CM 68 is now available. 60 pages featuring stories and interviews with THE RIP CHORDS: KIM FOWLEY: ED 'BIG DADDY' ROTH: THE HITS - surf/hot-rod LPs that made the charts; SURFING THE U.K.: THE RETURN OF PHIL SLOAN and more. \$6 a copy airmail.

FOR SALE: Beach Boys Introduce Barbara Ann (Italy), Surf, Beat, Fun (Germany + Party Fan Photos), California Girls (France, Illustration of LP page 19 Oct. STOMP), Shut Down Vol. 2 U.K. Mono), Child Of Winter (U.K. Single)+ many more send S.A.E. for list to Glyn Freestone, 8 Ainsworth Drive, Sibley Leicestershire, LE12 7QN.

BEACH BOYS, surf, UK beach music, 45's, LPs, pic sleeves, large set sale list. S.A.E. Max, 19 Verney Close, Westhove, Bournemouth, Dorset, BH11 8DD.

MAGS FOR SALE: Surfers Rule No 9 - £1.50 each, Surfin' Again (J & D) Nos 6 & 7 - £1.00 each. California Music Nos 61, 64, 65, 66, 67 - £2.70 each. Beach Boys Australia Nos 1 & 2 - £1.50 each, Gonna Hustle You Nos 7/8, 9/10 - £1.75 each. Watt I Say - 50p each. Raw Sounds booklet (J & D) - 50p each. All prices include p & p from Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ

FOR SALE: "Summer Means Fun" compilation - £2.50, "Summer Surfin'" NZ compilation - £2.50. Stevie "Surf" Dromensk solo 12" E.P. - £3.00, Harmony Beach E.P. - £3.00 (All four for £9.00). Please add 90p p & p for one, add 20p thereafter. Also last few copies of "Beach, Street and Strip" great discography - £5.70 (including p & p). S.A.E will bring you a copy of my latest (Feb) list of records, tapes, books etc. Write to Kingsley Abbott, 39 Eglinton Hill, London SE18 3NZ.

* Please ensure that your ads arrive no later than *
* the 20th of the month prior to publication. *

SURFER'S RULE is the new surf music magazine from Scandinavia (in English). Subscriptions £3 for 3 issues. Published 3 times a year. Send money to Goran Tannfelt, Lilla Nygatan 16, 11128 Stockholm, Sweden.

SURFIN' AGAIN. Jan & Dean read it! The Monkees read it! Papa Doo Run Run read it! So why don't you read it?? The issues of this Jan & Dean magazine are compiled with the help of Jan Berry and Dean Torrence and each number includes all the latest news on the duo; detailed record reviews: lyrics to unreleased songs; discographies, trivia; etc. Only £4/\$8 (cash please) for six all in English, Bust-your-buns, Fun-in-the sun bumper issues! Write to: Danny Bossard, Gotthelfweg 9, 5036 Oberentfelden, Switzerland. DON'T MISS IT!!

WANTED - 20/20 LP in excellent condition. Mike Whyers - 17 Broadstone Hall Road South, South Reddish, Stockport, Cheshire SK5 7DQ.

 * Please note it is illegal *
 * to advertise the selling *
 * of bootleg albums *

AUCTION: Beach Boys (and related) rarities (best bid cash or trades wins) books by Byron Preiss/David Leaf (updated version)/John Tobler (hardback) /John Milward/Song Folio 3/Concert prog '76/Surf Music 59/65. All original albums available from SURFIN' SAFARI to 1985 LP. Beach Boys and Jan & Dean autographed photos. TEN YEARS HARMONY LPs, cover beautifully autographed. 1975 Wembley prog., autographed. ECSTASY LP autographed by the Honeys. Stack O' Tracks (Original LP Ex - no book, sorry.) KTSA promo LP interview/music. Jan & Dean - ONE SUMMER NIGHT - 2-LP live + all their original LPs. Papa Do Run Run - California Project LP. Beach Boys - Surf Beat Fun + Girls (both German LPs VG). Auction ends 25th March 1986. Also send £1 or \$2 for complete lists of records, videos, books, autographs, etc; to David Wall, 15 Braithwaite Crescent, Keighley, W Yorkshire BD22 6EX (is there any one out there with videos or anything to trade or sell?)

FRIENDS OF DENNIS WILSON CLUB

PRES: Chris M Duffy

1381 Maria Way, San Jose CA 95117

DENNYMANIA looks and reads better than ever!!!! Come and join a fun Club for a fun man - Dennis Wilson. He gave us many happy and talented moments and thanked us with his smile. Let's thank him by remembering him forever. F.O.D.W. Club is a way to express your feelings and fondest thoughts about Dennis, among the friends he has on earth. Surf's Up.

THE DENNIS WILSON FUND Help a great cause and tribute to Dennis Wilson by donating to "The Dennis Wilson Fund" set up at the St John's Hospital. Dr Takamine has started a program to help people with drinking and drug problems. He is trying to purchase films and set up a special program, which is in the name of Dennis Wilson. Send your contributions to Chris Duffy, 1381 Maria Way, San Jose, CA 95117, or St John's Hospital, c/o Dr Takamine 1328 22 St., Santa Monica, CA 90404.

IT IS A SILVER ANNIVERSARY FOR DENNIS WILSON ALSO

We hope that everyone will remember Dennis Wilson forever. This year is especially important. As the Beach Boys celebrate their 25th anniversary, let us also include Dennis. He was an important influence on the beginning of the group. He was such a friend and his smile enlightened the stage wherever he was. The thrashing of his back-beat and constant happy up-beat tempo kept the stage hopping. His personality was so positive and gave character to the Beach Boys.

SURF'S UP - CHRIS M DUFFY - DENNYFOREVER.

However, Brian has been working on something of late, i.e. a new video for "Don't Worry Baby". Aired on a new TV show in the US, "Deja View", the vid married newly shot footage of BW at the piano, "composing", with the original track. We're told it looks a lot better than it sounds, and that Brian is still looking superb.

As is their wont, Billboard have published their end-of-year cumulative charts, and the Boys register in but one, that for the Adult Contemporary listing where the chart run of "Getcha Back" ranks them 36th. To round off the 1985 charts, "She Believes In Love" managed one more week in the Adult Contemporary lists - at 33 - before dropping out.

OK, so it's a fiddle but - with a little help from sundry other bands - the Boys hit number one in the album charts over Christmas as predicted last issue, thanks to the inclusion of "Little St Nick" on NOW - THE CHRISTMAS ALBUM. For those who worry about these things, the track on the LP is a rechannelled version of the mono 45 mix. Over in the US, the Mobile Fidelity people have released/are releasing SURFER GIRL on its Original Master Recordings series, probably the first ever audiophile version of any authentic surf music. For the uninitiated, all Mobile Fidelity releases were, until the advent of CD, the ultimate in sound on disc. Using the original master tapes, MF can produce a disc sounding so clean and crisp it's almost criminal: the bad news is a) you gotta have a pretty good stereo to appreciate the difference and b) the records themselves can cost from \$14 upwards. For those with CD players, the good news is that, having gone to all the hassle of doing audiophile tapes, a CD release seems only logical... Final word on legal releases: there's a good chance of a Papa Doo Run Run CALIFORNIA PROJECT II album this year, and - contrary to expectations - Carl doesn't appear on the new Christopher Cross LP.

Capitol records both in the US and UK are planning summer releases to tie in with the group's 25th Anniversary. Capitol UK could have about five albums out including a Surfin' LP, a hot rod LP and one provisionally titled PACIFIC VIBRATIONS which will include mainly previously released SMILE era tracks. Also some original albums may be re-issued including ALL SUMMER LONG, and BEACH BOYS PARTY - nothing confirmed yet. Also in the US David Leaf is working on a compilation for that country; more news when we get it.

CBS in the UK have no plans for any releases at present.

Bootlegs: not only has the previously announced 1977 CBS Convention set appeared (in an edition of 400-500) but a further illicit pressing, SURF'S DOWN (edition of 100 or so) has popped up. Both albums are reviewed somewhere in this issue, and there are rumbles about a Dennis Wilson boot, but as yet no vinyl.

News from France. French paper "Liberation" said in late December that the Beach Boys will play in Montpellier (a big town near Marseilles in southern France) on 21st September 1986 with the Four Tops and the Temptations on the same bill!

National French radio "France Inter" are using the intro of "Getcha Back" on announcements.

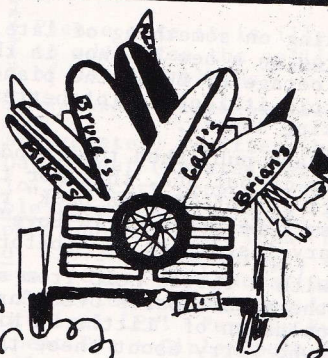
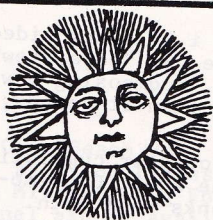
Finally from France, the video biog. AN AMERICAN BAND only sold 300 copies there. (Sacre bleu! - Contributing Ed.)

Finally, news from the fanzine front: a Christmas card from Don Cunningham informed that "it looks like ASM is seriously on the shelf now". Being the editor, he should know - a great shame, ASM having been essential reading since 1978. On a more hopeful note, from the antipodes hails Beach Boys Australia, put out by Steve McParland of California Music renown. The schedule is quarterly, January/April/July/October, and the UK sub rate is \$13 a year, so give it a whirl.

AGD & MIKE

NEWS NEWS NEWS

Still pretty quiet on the general BB front, to the point where the two most interesting snippets are but rumours. One, that the Boys will tour Australasia early this year, according to Beach Boys Australia magazine, which is good news for our friends Down Under, but more alarmingly, the word is that Brian's solo album could well be set for the 'might-have-been' files. It seems that someone at CBS took a listen to some of the rough demos just before Christmas and dropped the shutters on the whole project. While it remains an unconfirmed rumour from unofficial sources, the longer Brian's LP drags on without progressing, the more unlikely it is ever to appear...



SURF'S UP!

ROCKAWAY RECORDS

for the best selection in

The Beach Boys

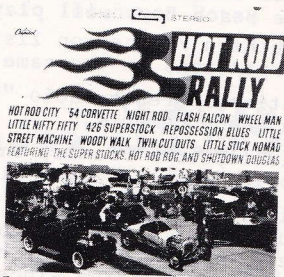


JAN & DEAN



and all surf-related records! Write for our newest set sale catalog of surf, 60's, 70's 80's rock, psychedelic, pic discs & memorabilia.

the best of the beach boys



2506 N. Glendale Blvd.
Los Angeles, CA 90039 USA
Phone: (213)664-2135